

DELIUS SOCIETY

NEWSLETTER

NEWSLETTER
of the
DELIUS SOCIETY

President: Eric Fenby, O.B.E.

Hon. Secretary: Miss E. Palmley.

Hon. Treasurer: G.H. Parfitt.

Editor: John White.

No. 35.

Spring, 1972.

This special issue of the Newsletter consists of the Catalogue to the 'Delius and America' exhibition held from May 1st to 20th this year as part of the Camden Festival in London. The exhibition has been prepared on behalf of the Delius Trust by Dr. Lionel Carley and the catalogue contains a fund of information which the Trust felt should be made available to all our members, even though many of them would be unable to attend the exhibition, and we are extremely grateful to them for making a sufficient number of copies available to us for this purpose.

The text of the Catalogue is by Dr. Carley and Robert Threlfall and there is nothing I could possibly add, beyond drawing your attention to Professor William Randel's detailed article 'Frederick Delius in America' which is an altogether admirable study of the subject. Copies of 'The Virginia Magazine of History and Biography' (the July, 1971, issue), can be obtained by writing to:

Virginia Magazine of History and Biography,
P.O. Box 7311,
Richmond,
Virginia 23221,

and enclosing \$2.50 for each copy postpaid.

For those whose first encounter with the Delius Society is through this insertion in the Catalogue, it should be explained that our aim is to do all we can to stimulate interest in Delius and to encourage the publication, performance and recording of his works. About six meetings are held in London throughout the year and there is a quarterly Newsletter, supplemented by Secretary's 'Notes' from time to time. Applications for membership are always welcome and should be addressed to:

The Hon. Secretary,
45 Redhill Drive,
Edgware,
Middlesex,

the annual subscription is £1.50.



Delius and America

MAY 1-20

An exhibition of photographs, scores, letters and other material relating to Delius's visits to America and illustrating the American background to "Koanga" and other works

INTRODUCTION

It was on the 2nd March 1884 that Delius left Liverpool for New York on the Cunarder *SS Gallia*, on the first stage of his journey to north-east Florida. His father had an option to purchase a plantation on the St Johns River, and the young Fritz Delius was expected to succeed in the cultivation of oranges where he seemed to have failed in the pursuit of the family's Bradford textile interests. Although citrus production was booming in the region, Delius's heart was never in it and once he had settled down on his plantation he took the earliest possible opportunity to indulge his first love—music. A chance meeting with a gifted musician in nearby Jacksonville resulted in a friendship which the composer was later to consider of fundamental importance at this point of his musical career. Thomas Ward's lessons in counterpoint were supplemented by the semi-tropical sights and sounds of plantation and river and by the melodies and harmonies of the negroes of Florida—and a little later of Virginia.

It was in the early autumn of 1885 that Delius left Florida for Danville, in Virginia, where he found that teaching music could actually earn him a modest living. At the end of the college year he left Danville. Sailing from New York on the *SS Aurania* on the 12th June 1886, he briefly visited his family at Bradford before moving on to Leipzig to continue his musical education. By the beginning of the 1890s he was settled in Paris, the city that was to be his focal point for some ten years.

The severe winter of 1886 heralded a climatic shift in northern Florida, virtually putting an end to the cultivation there of citrus fruits on a commercial scale. While Delius was in Europe the plantation gradually ran wild, apart from a few acres farmed by negroes. Returning to America in 1897, Delius explored various other possibilities of making the land profitable. Could tobacco successfully be cultivated, for example? He did not stay long, although he found time to sketch sections of his Piano Concerto there, and he returned to France that summer. A little later several young Germans, recommended by friends of Delius as partners or managers and eager for adventure, successively took their turn in attempting to grow tobacco and other crops. But in spite of all efforts the plantation continued to decline, becoming a very real financial liability to its owner (Julius Delius had long since fully transferred it to his son). It was not until 1912 that Delius finally disposed of it to his old and close friend the German conductor Hans Haym, whose son Rudolf was despatched to try his hand at farming the land. The task seemed impossible however, and in a few short years it was resold. At one time D.H. Lawrence dreamed of setting up on the former orange grove a kind of intellectual commune for himself and his friends; but nothing came of this and Solana Grove* remained a land of lost dreams.

Some thirty years passed and the grove and its location were forgotten. And then in 1939, as a result of careful research and survey, it was rediscovered. Delius's house was found to be still standing, although in a very dilapidated state. Finally, in 1961 Jacksonville University, which now owns the small strip of the original plantation on which the house stood, removed the structure and rebuilt it as a Delius Museum on the University campus, some 35 miles to the north. Today the University plays a leading part in Jacksonville's annual Delius Festival, an event which is organised by the Delius Association of Florida and which yearly grows in musical stature.

Which then of Delius's works most clearly relate to his American experience? There are two operas: *Koanga*, and the so far unpublished and unperformed *Magic Fountain*, both equally exotic and set in Louisiana and Florida respectively; *Appalachia*, the 'Variations on an old slave song', so evocative of the St. Johns River; the gentle and atmospheric Florida Suite. Then there are the settings of the American poet, Walt Whitman, made long after Delius's return to Europe—the best known of these being *Sea Drift*; the Piano Concerto, sketched at

Solana Grove; and the tone poem *Hiawatha*, owing its inspiration to Longfellow. Nor should one forget the composer's first known publication, the little polka *Zum Carnival*, published in the town of Jacksonville itself.

And now Delius's operas are at last being discovered in America, with Washington staging the American premieres of *Koanga* in December 1970 and *A Village Romeo and Juliet* in April 1972. Next year *Koanga* is to be performed again, in St Paul. Based on a story by the American author G.W. Cable the work deals, in the words of one reviewer, with "an astonishingly contemporary subject—a negro first accepting the white man's ways and then contemptuously reclaiming his African heritage". And it is this opera, more than any other single work, which has—through the Washington Opera Society's production—brought about a sudden and unexpected resurgence of interest in Delius in the United States. American musicians and critics are realising that Delius is very much a part of their own cultural heritage and that the curious image he has as a composer of short 'pastoral' pieces of an impressionist nature is very much belied by a scrutiny of his prolific total output, with its many bold, large-scale works. Since so much of this music, published or unpublished, contains so much of strength, beauty and splendour, it is hardly surprising that America should wish to claim a part of Delius as her own.

L.C.

**An orthographical note: Original deeds, letters and other papers relating to Delius's plantation during the years he owned it refer to Solana Grove, as distinct from the Solano Grove of more recent usage. The plantation was certainly still known as Solana Grove when Rudolf Haym took it over in 1912.*



I. EARLY BACKGROUND

Born Fritz Delius in Bradford, Yorkshire, on the 29th January 1862, he was the son of prosperous middle-class parents of German origin, his father owning a wool textile firm. Delius's early education was at a local preparatory school, then at Bradford Grammar School 1874-78, following which he spent two years at the International College at Isleworth. Having entered the family business, he was sent to Stroud in Gloucestershire, and then successively to Germany, Sweden, France and Norway for short periods as a representative of the firm. More interested by now in music than in trade, and already an accomplished violinist, he persuaded his father to back him as an orange planter in Florida, as a first step to independence.

1. DELIUS IN 1884. Photographs.

Two photographs taken in Bradford, before he left for Florida. (From *Delius* by Eric Fenby, Faber, 1971).

Coll. Delius Trust

2. THE CUNARD STEAM-SHIP *GALLIA*, UNDER SAIL AND STEAM.

Photograph of a contemporary painting.

The Cunard Steam-Ship Co.

3. NEW YORK AND THE BROOKLYN BRIDGE IN THE LATE 1880s. Photograph.

Coll. Stephen Lloyd

II. FLORIDA

Delius arrived at New York in the middle of March 1884 with his Bradford friend and partner Charles Douglas. They continued by boat down the east coast to Jacksonville and then by river steamer to their plantation, near Picolata. There they found a pleasant 4-roomed cottage with a verandah and a view over the St Johns River.

Delius soon made friends in Jacksonville and entered into the town's busy musical life. He now had time to develop his musical education in his own way, and orange-growing was obliged to take a subordinate place.

By the early autumn of 1885 Delius had left Solana Grove and Jacksonville for Virginia, where he was to teach music. But from Europe he made one more visit to Florida, arriving there in February 1897, to try to set his plantation on a proper footing.

4. MAP OF THE ST JOHNS RIVER, SHOWING THE LOCATION OF SOLANA GROVE.

Coll. Richard T. Foose, Washington

5. JACKSONVILLE IN THE LATE 19TH CENTURY. Photographs.

With a population of about 15,000 in 1885, and an influx of winter visitors numbering some 60,000, Jacksonville was a flourishing and rapidly expanding city. Much of the old Jacksonville shown in these photographs, however, was destroyed in 1901 by a disastrous fire, in which a considerable number of letters from Delius are believed to have been lost.

- i. Panorama of Jacksonville from the St Johns River, Florida (1881).
- ii. Jacksonville and the St Johns (from Mr. J.C. Greeley's) (1892).
- iii. Jacksonville—North-East of the Everett (1892).
- iv. View of East Bay Street—Jacksonville (1894).

Delius frequented Jacksonville's principal music stores in the Bay Street area—Merriday and Payne, Clark's, and Campbell's. One of his early compositions for piano, *Zum Carnival*, was published by Campbell.

From original photographs in the Florida Collection, Haydon Burns Library, Jacksonville.

Coll. Delius Trust

6. ORANGE-PICKING IN FLORIDA IN THE 1880s. Photograph.

With some early postcards of Florida and its orange groves.

Coll. L. Carley

7. JUTTA BELL-RANSKE. Photograph.

A near neighbour of Delius in early Solana Grove days, she spent some time in London and Paris in the 1890s and early 1900s and helped Delius considerably with the libretto of *The Magic Fountain*. She had singular musicianly qualities and was later to return to Jacksonville to teach voice-control.

From a photograph in the Delius Collection of the Haydon Burns Library, Jacksonville.

Coll. Delius Trust

8. PAGES FROM AN EARLY MS NOTEBOOK. Photographic copies.

In this notebook are to be found some of the early exercises in harmony and counterpoint which date from 1884, the period when Delius was working at Solana Grove with Thomas Ward. There are also drafts of several songs for unaccompanied four-part chorus. The original book now belongs to the Delius Association of Florida and is housed in Jacksonville University. A photographic copy belongs to the Delius Trust.

Coll. Delius Trust

9. *ZUM CARNIVAL-POLKA*, for Piano Solo (1885). Xerox prints.

This is Delius's earliest published composition, and was probably written at Solana Grove, being issued in Jacksonville by the firm of A.B. Campbell. First publication probably took place in early 1885, although the present edition appeared in 1892.

The printed copy from which the Xerox on display was prepared is in the Library of Congress, Washington D.C., where it was deposited for copyright purposes in January 1892.

Coll. Rachel Lowe

10. *THE GREAT FREEZE*. Photograph.

Fallen oranges rotting on a Florida plantation.

Coll. L. Carley

11. *FLORIDA-TROPICAL SCENES FOR ORCHESTRA* (1887). Xerox prints.

This, Delius's first work for full orchestra, is

a suite in four movements. Composed in Leipzig in 1887 the third movement was later re-written in Paris. The autograph manuscript of the work is in the Grainger Centre, University of Melbourne, Australia, a microfilm and the present Xerox prints being held by the Delius Trust. The second part of the first movement is an orchestral version of the *Calinda*, later danced in the second Act of *Koanga*, to which work Delius transferred most of the passage concerned. The pages exhibited are taken from this section. A copy of the miniature score of the whole work, as published posthumously by Boosey and Hawkes in 1963, is also shown open at the same place for comparison.

Coll. Delius Trust

12. LETTER TO DELIUS FROM CHRISTIAN SINDING, LEIPZIG, 20 MARCH 1889. Photographic copy.

"Go to Florida? Yes, by God, I should like to, but it will hardly be feasible. Besides, I don't know if I shall spend next year in Germany. It is a long time till then, and I am very uncertain about the immediate future."

Sinding was a fellow-student of Delius at Leipzig, and 61 letters from 1888 to 1905 bear witness to a warm friendship between the two men. Delius's letters to Sinding have not, however, survived and we will probably never know exactly what proposition he made to the Norwegian composer for an American trip.

Coll. Delius Trust

13. *THE MAGIC FOUNTAIN (DER WUNDERBORN)*-OPERA IN THREE ACTS (1894-5). Xerox prints.

This page (in the composer's autograph from the full score), taken from the first Act of the work at the beginning of the second scene, reveals two links with other compositions. In the upper half of the sheet can be seen the music which opened the first and last movements of the *Florida* suite; while in the lower half, at Watawa's entry and the change of time signature, a phrase occurs which was later transferred (with subtler harmony) to *Sea Drift* at the setting of the words: "O past, O happy life".

Coll. Delius Trust

14. *THE MAGIC FOUNTAIN*. MS vocal score by Eric Fenby.

Delius's second completed opera (the first being *Irmelin*), for which he wrote the words as well as the music during the period 1894-5 and whose action takes place in Florida, has remained as yet unpublished and unperformed. The vocal score exhibited was made by Eric Fenby in 1953, and is in his autograph.

The prelude to Act 2 of this work was later extracted by the composer and substituted for the original introduction to Act 3 of *Koanga*. The present vocal score is open at the beginning of the second Act to show this passage.

Coll. Delius Trust

15. LETTER TO DELIUS FROM E.A. ANDERSON, PICOLATA, FLORIDA, 16 DECEMBER 1896. Photographic copy.

"Mary Furgison have been here, and seem to want to take possion. of things and have been tanalizing me for quite a while."

Albert Anderson was Delius's negro foreman on the plantation. Many years later he was himself to buy Solana Grove.

Coll. Delius Trust

16. *FANTASY FOR ORCHESTRA AND PIANOFORTE* (1897). Xerox prints.

The earliest extant score of the Piano Concerto in C minor. Like the published version it is in one continuous movement, and in this respect it differs from the so-called "first version" which (as performed in Elberfeld in 1904) is in three separate movements. Delius worked on his Piano Concerto during his return to Solana Grove in 1897.

Pages 26-27 are displayed, corresponding to the six bars at figure 8 in the published work (of which the solo part was edited by Th. Szanto). A score of the latter (Harmonie-Verlag 1907), open at these bars, reveals the difference in layout and distribution while retaining the essence of the music. This printed score is lent by Boosey & Hawkes.

Coll. Delius Trust

17. *PIANO CONCERTO* (1897). Xerox prints.

The three-movement version of this work was first performed in Elberfeld by Julius Buths in 1904, but remains unpublished in this version. A two-piano arrangement by Buths is in the possession of the Delius Trust. The two pages displayed in Xerox form are from the later-rejected third movement of the work, containing material not used in the final version which was first published and performed in 1907.

Coll. Delius Trust

18. *NEWSPAPER INTERVIEW*, 1897. Photographic copy.

Extract from an interview with Delius published on 23 October 1897 in the Norwegian newspaper *Verdens Gang*. Christian Krohg, one of Norway's greatest artists, is the writer.

Delius talks of his plantation, from which he has recently returned, and would like to sell it.

Coll. Delius Trust

19. *DELIUS IN 1897*.

Photographic copy of a drawing by Christian Krohg (*Verdens Gang*, Christiana, Norway, 23 October 1897).

Coll. Delius Trust

20. LETTER TO DELIUS FROM A.E. LOPEZ, TAX COLLECTOR, ST AUGUSTINE, FLORIDA, 13 MARCH 1900. Photographic copy.

Delius has not paid his taxes. His land has therefore been sold to the State and he must pay a charge of \$17.50 in addition to his back taxes in order to redeem it.

Coll. Delius Trust

21. LETTER TO DELIUS FROM ADOLF FROEHLKE, BUENDE, WESTPHALIA, 30 JANUARY 1902. Photographic copy.

"I can tell you, Mr. Delius, I have spent the hardest period of my life on your farm, and in return for the money I have lost, all I have is experience....

.... **nothing can be done without money**; on your part it means nothing but expense."

Coll. Delius Trust

22. CERTIFICATE OF OWNERSHIP OF
SOLANA GROVE.

Signed by the Executors under the Will of
Julius Delius, Bradford, 15 May 1907.

Coll. Delius Trust

23. WARRANTY DEED: DELIUS TO
PROF. DR. HANS HAYM, 31 MAY
1912.

Concerning the sale of Solana Grove for
the sum of 500 dollars.

Coll. Delius Trust

24. RUDOLF HAYM: LECTURE TO
THE DELIUS SOCIETY, LONDON,
4 NOVEMBER 1971.

Text of a lecture recounting memories of
Delius in Elberfeld in the early 1900s and
of young Haym's adventures in Jacksonville
and Solana Grove in 1912.

With a photograph of Rudolf Haym taken
in London, November 1971.

Rudolf Haym and the Delius Society

25. LETTER TO MRS. HENRY L.
RICHMOND FROM PETER
KENDRICK ENGINEERING CO.,
ST AUGUSTINE, FLORIDA,
5 SEPTEMBER 1939. Xerox print.

Confirmation that the cottage recently
found on Solana Grove was once owned by
Delius.

Mrs. Richmond, a devoted admirer of
Delius's music and a wealthy benefactor of
the Delius Association of Florida, purchased
the house and about two acres of land
around it. She was Honorary Chairman of
the Association until her death in 1968.

From the original in the collection of the
Haydon Burns Library, Jacksonville.

Coll. Delius Trust

26. DELIUS'S COTTAGE AT SOLANA
GROVE 1939.

Photographs by J. Carver Harris, St.
Augustine, Florida.

Rediscovered in 1939 after many years of
disuse and neglect, Delius's cottage was by
then in a dilapidated state. Delius's view of
the St Johns River from the verandah was
framed by a giant live-oak tree, hung with

Spanish moss. The tree was uprooted by a
hurricane only a few years ago.

Loaned by the Haydon Burns Library,
Jacksonville

27. DELIUS HOUSE AT SOLANA GROVE.

Reproduction of a pen and ink sketch by
Carl Austin.

Coll. Mrs. J.R. Donahoo, Jacksonville

28. DELIUS'S PLANTATION TODAY.
Colour photographs.

Coll. L. Carley

29. THE OLD LANDING STAGE OF
DELIUS'S PLANTATION.

Gouache by J.B. Priestley, 1967.

Loaned by Mr. J.B. Priestley

30. J.B. PRIESTLEY: TRUMPETS OVER
THE SEA.

This book contains an account of the author's
visit to Solana Grove in 1967, and two
photographs taken at the Grove.

Coll. L. Carley

III. VIRGINIA

In September 1885 Delius arrived in Danville
for the first time, having been tempted, it
seems, by an advertisement to teach music
privately which he had seen in a Jacksonville
newspaper. By accepting other music teach-
ing posts he at last achieved financial indepen-
dence. He left at the end of the college year
and after a short stay in New York sailed
from that city for Liverpool in June 1886.

On his second visit to America in 1897 he
stopped at Danville for a short time, en
route to Florida, taking part in a recital there.

31. NEWSPAPER CUTTINGS. Xerox prints.

i. *Danville Register*, 3 October 1885.

Fritz Delius advertises music lessons.

<p>PROFESSIONAL</p> <p>FRITZ DELIUS,</p> <p>Will begin at once giving instructions in PIANO VIOLIN THEORY AND COMPOSITION. He will give lessons at the residence of the pupil's. Terms reasonable. Apply at the resi- dence of Mr J. F. Huebert, or by postal card, care P. O. Box 454, Danville, Va. 5c29-1</p>
--

- ii *Danville Register*, 6 October 1885 (column headed "In a Nutshell"):
'Professor Fritz Delius' expects to give some classical concerts during the winter.
Coll. William Randel, Maine
32. THE ROANOKE FEMALE COLLEGE, DANVILLE, VIRGINIA. Photograph.
A photograph taken in the 1930s after the college, at which Delius taught music 1885-6, was converted into a hotel.
Coll. Delius Trust
33. ROBERT PHIFER, PROFESSOR OF MUSIC AT THE ROANOKE FEMALE COLLEGE. Photograph.
Delius spent much time at the Phifers' home in Danville, and Robert Phifer was probably his closed friend during this period.
From a newspaper photograph in the Delius Collection of the Haydon Burns Library, Jacksonville.
Coll. Delius Trust
34. VIRGINIA ANN ('GEE') WATKINS. Photograph.
A pupil of Delius at the Roanoke Female College, she later spoke of him as "one of my early sweethearts", but although she wore for a while a ring he gave her, she and Delius were never formally engaged.
From a photograph in the Delius Collection of the Haydon Burns Library, Jacksonville.
Coll. Delius Trust
35. DELIUS IN THE MID-1880s. Photograph.
Delius sent the original of this photograph to Virginia Ann Watkins from Leipzig in 1887. For some reason she tore it in two.
From a photograph in the Delius Collection of the Haydon Burns Library, Jacksonville.
Coll. Delius Trust
36. LETTER TO DELIUS FROM ROBERT PHIFER, DANVILLE, 27 JULY 1894. Photographic copy.
"I send this to tell you we still remember you and think of you & speak of you."
Coll. Delius Trust
37. NEWSPAPER CUTTING: 'THE DELIUS CONCERT'. Xerox print.
(*Danville Register*, 31 January 1897)
Old friends are present in the audience to hear Delius, "Madame Donodossola" and "Mr Lemmanoff" give a recital at the Danville College for Young Ladies. (Delius's fellow-artists were in reality the Princesse de Cystria and the composer's Norwegian violinist friend Halfdan Jebe, travelling under assumed names.)
Coll. William Randel, Maine
38. THE HOTEL BURTON, DANVILLE, VIRGINIA. Photograph.
Delius stayed here for a short time during his second visit to America.
From a photograph in the Delius Collection of the Haydon Burns Library, Jacksonville.
Coll. Delius Trust
39. *APPALACHIA-AMERICAN RHAPSODY FOR ORCHESTRA* (1896). Photographic prints.
This first version of the work (later rejected) was written for orchestra alone. The autograph manuscript belongs to the Delius Trust. Delius is understood to have picked up the theme while listening to Negro workers singing in the tobacco stemmeries of Danville.
The two pages shown illustrate the relationship of these sections to corresponding portions of the later work. The first sheet shows the opening page of this early version, the second the use of the main theme in the middle section.
Coll. Delius Trust

40. *APPALACHIA—VARIATIONS ON AN OLD SLAVE SONG* (1902).
Printed full score (Harmonie-Verlag 1907).

The definitive version of this work is far longer and of much greater maturity than the rejected version of 1896, and includes a closing chorus.

Coll. Delius Trust

41. *APPALACHIA—VARIATIONS ON AN OLD SLAVE SONG*.
MS arrangement by E.J. Dent.

This version of the work was prepared during the Second World War for performance with reduced orchestral forces. A miniature score of the current publication, reproduced from Sir Thomas Beecham's edition and issued by Boosey & Hawkes in 1969, has been lent by R. Threlfall for comparison.

Coll. Delius Trust

IV. *KOANGA* AT THE 1899 DELIUS CONCERT

The composition of his opera *Koanga* had occupied much of Delius's time during the years 1895-7. Early in 1899 he made arrangements with an agency for a concert entirely of his own works to be given in London, an unusual venture for those days. The excerpts from the opera were substantial, taking up the whole of the second part of the three-hour programme, and the soloists were distinguished artists of the day. The conductor was Alfred Hertz.

42. PROGRAMME OF DELIUS ORCHESTRAL CONCERT, 30 MAY 1899, ST JAMES'S HALL, LONDON.

The *Koanga* excerpts performed were the Prelude to Act III, the Quintet and Finale of Act I, and the whole of Act II.

Loaned by Mr. Manuel Tarshish, White Plains, New York

43. ANDREW BLACK (1859-1920) and ELLA RUSSELL (1864-1935).
Photographs.

Sang the roles of *Koanga* and *Palmyra* respectively in the Delius Orchestral Concert, 30 May 1899.

Coll. L. Carley

44. LETTER TO DELIUS FROM ELLA RUSSELL, HENDON, 5 JUNE 1899.
Photographic copy.

Complimenting the composer on the success of his concert the singer reminds Delius that she would like to have her cheque.

Coll. Delius Trust

45. PRESS REVIEWS OF THE DELIUS ORCHESTRAL CONCERT, LONDON, 30 MAY 1899. Xerox prints.

- i. *The Morning Post*, 31 May
- ii. *The Manchester Courier*, 31 May
- iii. *The Pall Mall Gazette*, 31 May
- iv. *The Star*, 31 May

and a notice of the forthcoming concert in the *Daily Graphic* of 15 April 1899.

From original newspaper cuttings in the Library of Congress, Washington D.C.

Coll. Delius Trust

V. *KOANGA*: THE FIRST STAGE PRODUCTION

Koanga was given with success in March 1904 at the Elberfeld Stadttheater in Germany. The town was the springboard to Delius's wider fame in Germany in the early 1900s, and two more Delius world premieres took place there later that same year: the Piano Concerto (soloist: Julius Butts, conductor: Hans Haym) and *Appalachia* (conductor: Haym).

46. HANS HAYM (1860-1921).
Photograph.

Delius's pioneer in Germany, Haym was Musical Director in Elberfeld from 1890-1920 and conducted first performances there of several of the composer's works. That *Koanga* was given its premiere at Elberfeld owes much to his earlier ground-work. In 1912 he bought from Delius the Florida plantation.

From a photograph lent by Mrs. Eva Haym Simons, New York

Coll. Delius Trust

47. LETTER TO AUGUSTE RODIN
FROM JELKA DELIUS, ELBERFELD,
27 FEBRUARY 1904.
Photographic copy.

Describing preparations for the production
of *Koanga*.

From the original in the collection of the
Musée Rodin, Paris.

Coll. Delius Trust

48. FRITZ CASSIRER (1871-1926).
Photograph.

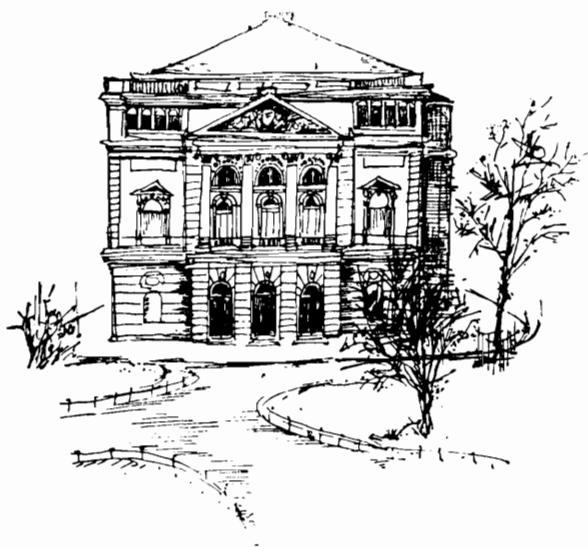
Conducted the first performances of
Koanga (Elberfeld 1904) and *A Village
Romeo and Juliet* (Berlin 1907). He also
gave *Appalachia* its first performance in
England, in November 1907, at the
Queen's Hall.

From a photograph loaned by Claude
Cassirer, Cleveland, Ohio.

Coll. Delius Trust

49. THE STADTTHEATER, ELBERFELD.

The first production of *Koanga* opened here
in March 1904. Fritz Cassirer was Musical
Director and Clarence Whitehill and Rose
Kaiser sang *Koanga* and *Palmyra* respectively.



From a pen and ink drawing loaned by
Frau Marie-Luise Baum, Wuppertal,
Germany.

Coll. Delius Trust

50. NEWSPAPER REVIEW OF THE
FIRST PERFORMANCE OF *KOANGA*,
30 MARCH 1904, ELBERFELD.
From the *Täglicher Anzeiger*,
Elberfeld. 31 March 1904.

Delius, Cassirer and Stage Director Jacques
Goldberg, decked in flowers and laurel
wreaths, take repeated curtain calls. Delius
has already been called to the stage by an
enthusiastic audience on the conclusion of
the second Act.

Photographic copy made available by Frau
Marie-Luise Baum, Wuppertal.

Coll. Delius Trust

51. LETTER TO DELIUS FROM FRITZ
CASSIRER, ELBERFELD, 13 MAY
1904. Photographic copy.

"*Romeo and Juliet* is very beautiful... the
romantic nature of the subject has not
allowed your musical language to remain
on the absolutely original level of *Koanga*.
I am so spoiled by *Koanga*..."

Coll. Delius Trust

VI. *KOANGA* AT COVENT GARDEN

Sir Thomas Beecham opened an autumn
Covent Garden season in 1935 with *Koanga*,
in its first British stage production.

52. THE WEDDING-DAY SCENE.
Photograph.

(From the *Daily Sketch*, 24 September
1935).

Showing Oda Slobodskaya as *Palmyra* and
John Brownlee as *Koanga*, Covent Garden,
23 September 1935.

Coll. Christopher Redwood

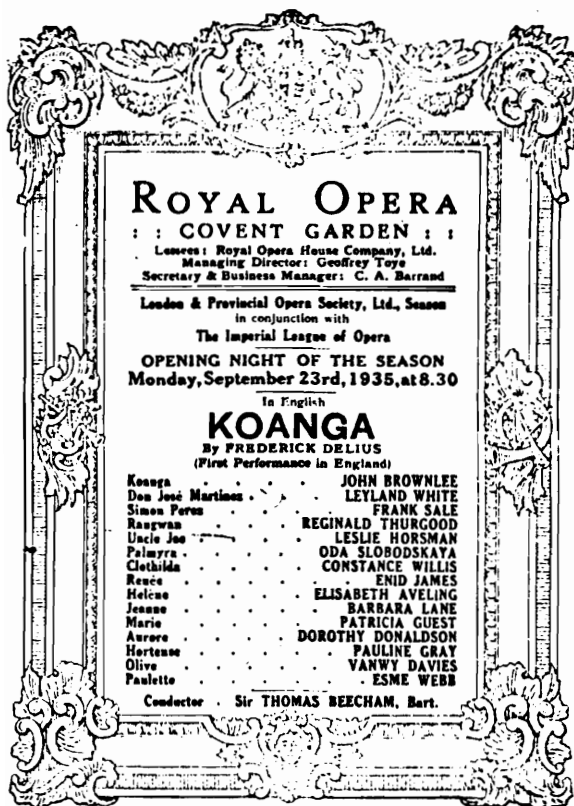
53. *KOANGA*. Printed vocal score.

Containing the signatures of Sir Thomas
Beecham, Oda Slobodskaya, John Brownlee
and other members of the cast of the
Covent Garden premiere.

The vocal score was prepared by Eric
Fenby and published by Winthrop Rogers
in 1935.

Coll. J.H. Walton

54. PROGRAMME: *KOANGA* AT
COVENT GARDEN, 23
SEPTEMBER 1935.



Coll. Felix Aprahamian

VII. THE FIRST AMERICAN *KOANGA*

Produced in December 1970 by the Opera Society of Washington (President: Hobart Spalding), directed by Frank Corsaro and conducted by Paul Callaway, the first American *Koanga* was an instant success. Much interest centred on the fact that the hero was a negro slave in conflict with his white masters, with the action taking place on a Louisiana plantation in the early eighteenth century.

55. *KOANGA* PROSPECTUS/HANDBILL, WASHINGTON 1970.

Opera Society of Washington Inc.

56. POSTER ADVERTISING THE WASHINGTON PRODUCTION OF *KOANGA*, DECEMBER 1970.

Coll. Richard T. Foose, Washington

57. PROGRAMME: AMERICAN
PREMIERE OF *KOANGA*.
WASHINGTON, 18 DECEMBER 1970.

Opera Society of Washington Inc.

The Opera Society of Washington presents *Koanga* (first American performance), an opera in three acts, with prologue and epilogue, with music by Frederick Delius and libretto by C. F. Keary, revised by Sir Thomas Beecham. Based on an episode in G. W. Cable's novel, *The Grandissimes*. With the Opera Society Orchestra and Chorus, Paul Callaway, conductor and chorus master; Frank Corsaro, director; Ronald Chase, scenery and film designer; Nananne Porcher, lighting designer; Joseph Bella, costume designer.

THE CAST

Uncle Joe, conjureman Edward Pierson
Palmyra, a mulatto, half-sister to Clotilda
Claudia Lindsey
Simon Perez, Don Jose overseer
William McDonald
Don Jose Martinez, a planter Will Roy
Koanga, an African prince and voodoo
priest Eugene Holmes
Clotilda, wife to Don Jose Joyce Gerber
Rangwan, a voodoo high priest
Edward Pierson

58. NEWSPAPER REVIEW AND
PHOTOGRAPHS OF THE
WASHINGTON PRODUCTION OF
KOANGA.

Coll. Delius Trust

59. AFTER *KOANGA*: PROSPECTUS
FOR A *VILLAGE ROMEO AND
JULIET*, WASHINGTON 1972.

The American premiere of Delius's *A Village Romeo and Juliet* took place on 26 April 1972 at the Kennedy Center Opera House.

Opera Society of Washington Inc.

VIII. THE DELIUS FESTIVALS AT JACKSONVILLE

In 1961 the Delius Association of Florida was chartered as a non-profit organisation, and the first of Jacksonville's annual Delius Festivals was held. For some years previously an annual Delius Concert had been given, but interest was sufficiently widespread to experiment with a larger event. The 12th Festival, spread over two weeks, took place earlier this year and featured, apart from gifted local musicians, soloists from New York and lecturers from New York and London. This year's Delius Composition Award attracted entrants from all over the United States as well as from Britain.

60. JACKSONVILLE TODAY. Colour
photographs.

- i. Downtown Jacksonville from Main Street Bridge.
- ii. Hemming Park, the city's central square.

- iii. The Haydon Burns Library, repository of Delius Collection.
- iv. Gulf Life Building and St Johns River, from below Main Street Bridge.

Coll. L. Carley

61. THE FLORIDA HOME OF FREDERICK DELIUS.

Article written for the *New York Times* by C.E. Wright, 1969. With a photograph of the piano believed to have been owned by Delius.

Coll. Delius Trust

62. THE DELIUS FESTIVAL: PROGRAMMES 1961-72.

Coll. Delius Trust

63. THE DELIUS HOUSE.

Descriptive leaflet published by the Delius Association of Florida.

The Delius Association of Florida Inc.

64. DELIUS'S HOUSE TODAY. Colour photographs.

The Delius House on Jacksonville University's campus, with its collection of Deliana, is open to the general public on certain days during the year or alternatively by prior arrangement.

Coll. L. Carley

65. THE DELIUS ASSOCIATION OF FLORIDA. Descriptive leaflet.

The Delius Association of Florida Inc.

IX. THE DELIUS SOCIETY

Based in London, but with a world-wide membership, the Delius Society was founded in 1962, the centenary year of the composer's birth. The Society's President is Eric Fenby, who attended Jacksonville's 1966 Delius Festival as a guest of honour and later lectured to members in London on his experiences. More recently Rudolf Haym, who took over Delius's Florida plantation in 1912, travelled to London from his home in Germany to address the Society.

66. DISPLAY OF DELIUS SOCIETY MATERIAL.

Delius Society

67. FREDERICK DELIUS: A DISCOGRAPHY.

By Stuart Upton and Malcolm Walker. Published by the Delius Society, London 1969.

Delius Society

X. KOANGA AND ITS SOURCE

By 1884, when Delius first reached Florida, G.W. Cable was the American South's best known writer and leading man of letters. He was also, in the words of a young artist who visited him in 1881, "the most cordially hated little man in New Orleans, and all on account of the *Grandissimes*". What Cable had done to earn the odium of the Southern establishment was what no leading Southern writer had dared to do before him—he had attempted in his work to depict the evils of racism and caste, evils which were increasingly to preoccupy him in the succeeding years.

Cable's best known work *The Grandissimes* was first published in 1880 and has been termed "a work of social observation of southern society unsurpassed in its time, and the first book by a Southerner to deal seriously with the relationships of white and negro". It is an unfolding story of Creole society, with strong local colouring, and at the core of the novel is the episode of Bras-Coupé—a story within a story which Cable had written several years previously. Bras-Coupé, an African prince, was renamed Koanga by Delius, who based his opera on this central episode.

Cable never really fulfilled the promise of his earlier works, but he was celebrated both in the United States and in Britain in the late 19th century not only as a writer but as a reformer in a number of social fields. He undertook a four-month tour together with Mark Twain during the winter of 1884-5, covering a considerable part of North America and drawing large and appreciative audiences. (Mark Twain's agent billed this joint reading tour "Twins of Genius".) And in 1898—that is, a year before the concert performance of *Koanga* excerpts at the St. James's Hall—he crossed the Atlantic for the first time, an enthusiastic J.M. Barrie having arranged a group of lectures for him in England. Conan Doyle, Kipling

and Henry James figured among his hosts and his works enjoyed a spell of popularity in this country.

68. GEORGE W. CABLE (1844-1925).
Photograph.

From *George W. Cable: The Life and Times of a Southern Heretic*, by Louis D. Rubin, Jr., Pegasus, New York 1969.

Coll. L. Carley

69. *THE GRANDISSIMES*
BY GEORGE W. CABLE.

With illustrations by Albert Herter.
Hodder and Stoughton (London) 1899.
(Originally serialised in *Scribner's Monthly*, 1880).

Coll. Delius Trust

70. ILLUSTRATION BY ALBERT
HERTER TO
THE GRANDISSIMES.

"Bras-Coupé (Koanga) was practically declaring his independence on a slight rise of ground hardly sixty feet in circumference and lifted scarce above the water in the inmost depths of the swamp."

Coll. L. Carley

71. BOOKS BY GEORGE W. CABLE.

- i. *OLD CREOLE DAYS*.
With illustrations by Albert Herter.
Scribner's, New York 1897. Originally published in 1879, *Old Creole Days* was Cable's first major success.
- ii. *STRANGE TRUE STORIES OF LOUISIANA*.
Illustrated. Kegan Paul, Trench & Co., London 1890.
- iii. "*POSSON JONE*" AND *PERE RAPHAEL*.
With a New Word Setting Forth How and Why the Two Tales are One.
Illustrated by Stanley M. Arthurs.
Scribner's, New York 1909.

Coll. L. Carley

72. LETTER TO DELIUS FROM
C.F. KEARY, HOTEL DE
L'EXPOSITION, BARBIZON, 17
MAY 1908. Photographic copy.

Keary, an English author living in Paris when Delius first met him in the 1890s, wrote the libretto for *Koanga*. In this later letter he mentions a scenario by a friend of his, which he has felt may be of interest to the composer.

Coll. Delius Trust

73. *KOANGA*—OPERA IN THREE ACTS
(1895-7). Photographic prints.

The autograph manuscript of Delius's third completed opera was given to Jacksonville University in 1962 by the Delius Trust, which retains a microfilm and photoprints. Photographs of pages of this original manuscript are exhibited, showing the introduction to the Third Act. This was later displaced by music from *The Magic Fountain*, but the original pages were not removed.

Coll. Delius Trust

74. *KOANGA*. SKETCHES FOR THE
OPERA. Xerox prints.

The first sheet reproduces an early draft for part of the libretto in the hand of C.F. Keary, and a page from a notebook headed "End of negro song" in Delius's hand. The second and third sheets reproduce both sides of a leaf headed by Delius: "Palmyra's dance". Half-way down the third of these sheets can be seen the first sketch of that moment towards the end of the *Calinda* dance in Act 2 of the opera when, against the original melody in the treble, the chorus joins in with the words: "He will meet her when the sun goes down".

Coll. Delius Trust

75. *KOANGA*. MS vocal score, chiefly in
the hand of a copyist.

In the second Act, the aria for Palmyra was added for the first stage performance of the work at Elberfeld in 1904. This aria, written by Delius himself on separate sheets, was inserted in the present early vocal score at the place shown where it is opened.

Coll. Delius Trust

76. *KOANGA*. Printed vocal score.

This copy is opened at the beginning of the third Act, showing the music transferred from *The Magic Fountain* which replaced the original prelude to this Act.

Loaned by Boosey and Hawkes

77. *LA CALINDA*, FROM *KOANGA*.
MS of arrangement for orchestra by
Eric Fenby.

A copy of the miniature score, published somewhat later than the full score which appeared in 1938, is shown for comparison (loaned by R. Threlfall).

Loaned by Boosey and Hawkes

XI. LONGFELLOW AND WHITMAN

Delius found a different kind of inspiration in two other American writers. His tone poem *Hiawatha* was derived from Longfellow's poem, but altogether more profound was the impact of Whitman on the composer, and the superb *Sea Drift* in 1903 was the first of three Whitman settings. The *Songs of Farewell* and the *Idyll*, completed in 1930 and 1932 respectively, also utilise Whitman's verse.

78. HENRY WADSWORTH
LONGFELLOW (1807-1882).
Reproduction of an engraving.

Coll. L. Carley

79. *HIAWATHA*—TONE POEM FOR
ORCHESTRA AFTER
LONGFELLOW'S POEM (1888).
Autograph MS.

In the middle section of this composition, Delius introduces a melody on the oboe which was used, over ten years later and in a maturer setting, in the Nocturne *Paris*. The score lies open at this page. The work, composed in Leipzig, is unpublished.

Coll. Delius Trust

80. WALT WHITMAN (1819-1892).
Photograph.

From *Leaves of Grass* by Walt Whitman, David McKay, Philadelphia, 1900.

Coll. L. Carley

81. WALT WHITMAN: *OUT OF THE
CRADLE ENDLESSLY ROCKING*.

The text of Delius's *Sea Drift* was taken from this poem. The illustration by Margaret C. Cook is from *Poems from Leaves of Grass* by Walt Whitman published by J.M. Dent & Sons, London, and Dutton and Co., New York 1913.

Facing page: part of the text of *Sea Drift*.

Coll. L. Carley

82. *SEA DRIFT*—FOR BARITONE SOLO,
CHORUS AND ORCHESTRA (1903).
Printed full score (Harmonie-Verlag
1906).

The score displayed was Delius's copy, into which numerous corrections and some additional instrumental parts were added in pencil by his own hand. The names of instruments cued in in red are in the hand of Eric Fenby. A miniature score of the current publication as issued by Boosey & Hawkes (and lent by R. Threlfall) is placed alongside for comparison.

Coll. Delius Trust

83. LETTER TO DELIUS FROM CARL
SCHURICHT, GOSLAR, GERMANY,
12 MARCH 1908. Autograph MS.

"Now all this time I have not been able to forget *Sea Drift*—when I thought of the work my heart beat faster and I have often wanted to write to you for it."

Coll. Delius Trust

84. COPY OF POEM WRITTEN BY
FREDERICK DELIUS. Autograph MS.

Entitled *My Country*, these lines were written about 1917 in the Paris home of Henry and Marie Clews, closest American friends of the Deliuses, after an ironic conversation between Delius and Clews. Whitman overtones are in evidence! Henry Clews (1876-1937) was a noted sculptor, who about this time modelled a portrait of Delius in the form of a mask.

This manuscript forms part of the latest acquisition of the Delius Trust, which received in February 1972 the original letters from Frederick and Jelka Delius

Slow run. More slowly



14

to the Clews', dating from 1916 to 1935. These were the gift of Mr. David Colton, President of the La Napoule Art Foundation, New York, and Mrs. Colton.

Coll. Delius Trust

85. *SONGS OF FAREWELL—FOR
DOUBLE CHORUS AND
ORCHESTRA* (1929-30).

Printed score and Xerox prints.

Delius's interest in Walt Whitman's poetry was maintained until the end of his life. The *Songs of Farewell* dictated to Eric Fenby in 1929-30 and published the following year by Winthrop Rogers, draw on the American writer for their texts.

Beside the printed score are shown Xerox prints of the corresponding pages of the original rough manuscript taken down at Delius's dictation by Eric Fenby and now in the Grainger Centre, University of Melbourne, Australia.

Coll. Delius Trust

**XII. BOOKS, RECORDS AND PRINTED
MUSIC**

A display of books, records and musical scores which are currently available.

* * * *

BIBLIOGRAPHY

BEECHAM, Thomas: *Frederick Delius*, Hutchinson, London 1959.

DELIUS, Clare: *Frederick Delius: Memories of My Brother*, Ivor Nicholson and Watson, London 1935.

FENBY, Eric: *Delius*, Faber and Faber (The Great Composers), London 1971.

FENBY, Eric: *Delius As I Knew Him*, Icon Books, London 1966.

HESELTINE, Philip (Peter Warlock): *Frederick Delius*, The Bodley Head, London 1923; 1952.

HUTCHINGS, Arthur: *Delius*, Macmillan, London 1948.

JAHODA, Gloria: *The Road to Samarkand: Frederick Delius and His Music*, Scribner's, New York 1968.

RANDEL, William: *Frederick Delius in America*, The Virginia Magazine of History and Biography, July 1971.

RANDEL, William: *Koanga and its Libretto*, Music and Letters, April 1971.

ACKNOWLEDGEMENTS

The organisers would especially like to acknowledge the advice and assistance of:

Dr. Robert Goodell and Mrs. Natalie Henderson of the United States Embassy in London,

Mr. Jeff Driggers, Chief, Art and Music Department, Jacksonville Public Library (Haydon Burns Library),

Dr. William Randel, University of Maine, Mr. Felix Aprahamian of the Delius Trust,

the Officers of the Delius Association of Florida Inc.,

the Jacksonville University Library and

the Delius Society of Great Britain, and all who have kindly given or loaned material for the Exhibition.

TEXT: L. CARLEY
R. THRELFALL

This Catalogue is published as a special issue of the Delius Society Newsletter, London, May 1972.

* * * *